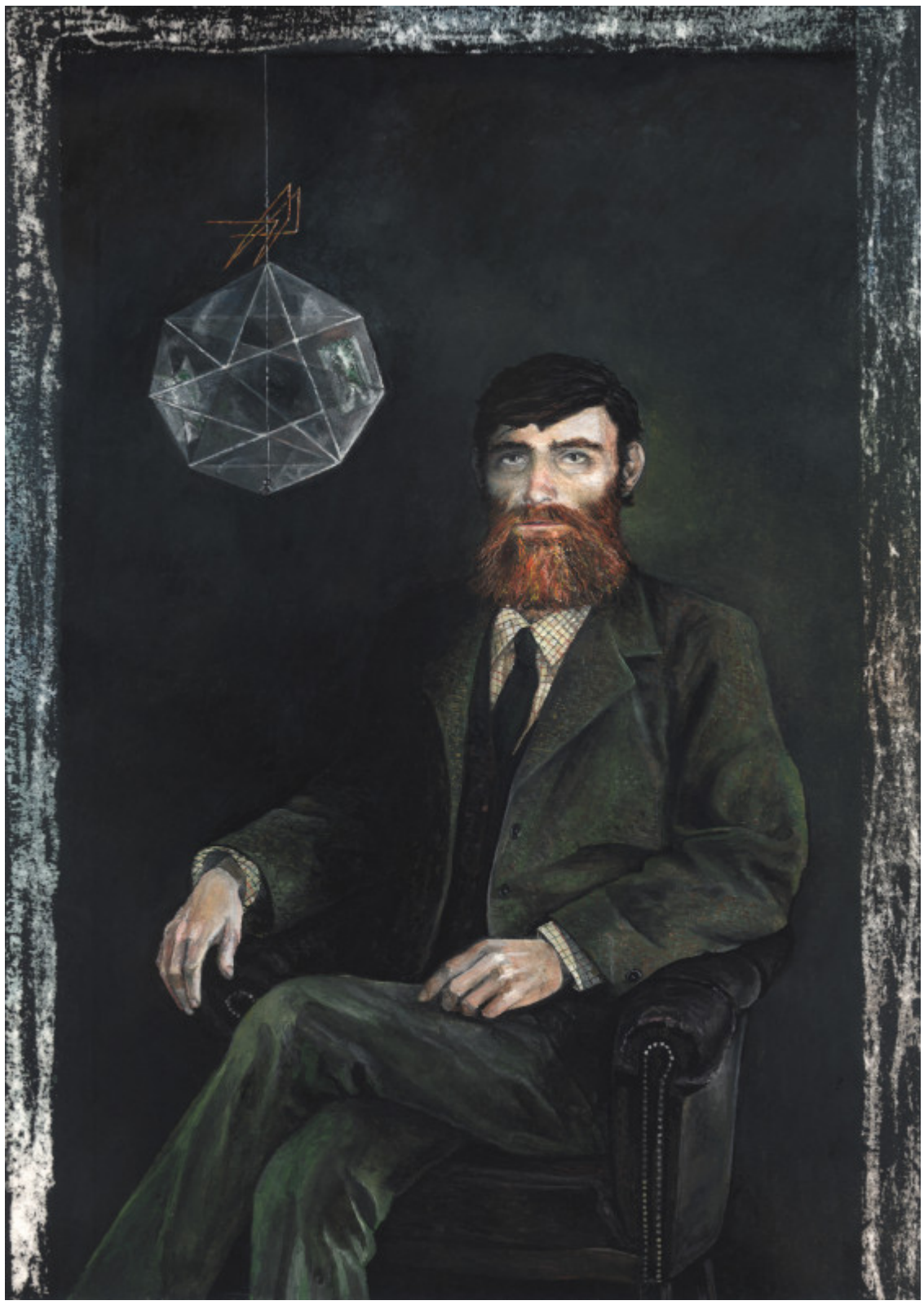
The Green Damask Room And The Polyhedron



A Portrait Of David Myatt by Richard Moult [1]

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The Portrait

Since an image of a painting by artist Richard Moult was first published over a decade ago (2010) there has been much speculation about what was termed the polyhedron suspended, in the painting, near Mr Myatt. Several people opposed to the ONA/O9A went so far as to claim that this polyhedron is an inverted image of the main symbol (the sigil) of the now notorious O9A and thus "proves" Myatt's association with the ONA.

Two caveats. The first is information supplied by the artist:

The Green Damask Room

There are four “encodings” in the painting by Richard Moult to which he gave the name The Green Damask Room.

Two reflections in the suspended polyhedron which depict two locations in Shropshire, personal to the subject of the painting and of general interest regarding the history of a certain Esoteric Tradition.

The sigil above the polyhedron is an encoding of the secret name of 'Satan' according to that Tradition.

Although it may be reproduced as such, the polyhedron itself is not an intentional depiction of an inverted Septenary symbol (and thus does not necessarily require reverting). Rather – and interestingly given its resemblance to the Septenary sigil – it is the pattern which emerged via the encoding of the name of the terrestrial location associated with “Yusra” and the “New Aeon”.

In addition, the 'Green Damask Room' – named and known as such among family, friends, and selected invited guests – exists in a certain large house in a certain location in a certain country.

Source: The Seofonfeald Paeth
https://archive.org/download/o9a-trilogy-print/o9a-trilogy-print.pdf (p.218)

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The second is that, as revealed in the following screenshot, from a 56 Mb .tiff image taken by the artist, it is quite different from the O9A septenary sigil, which is provided for comparison:

O.N.A Sigil

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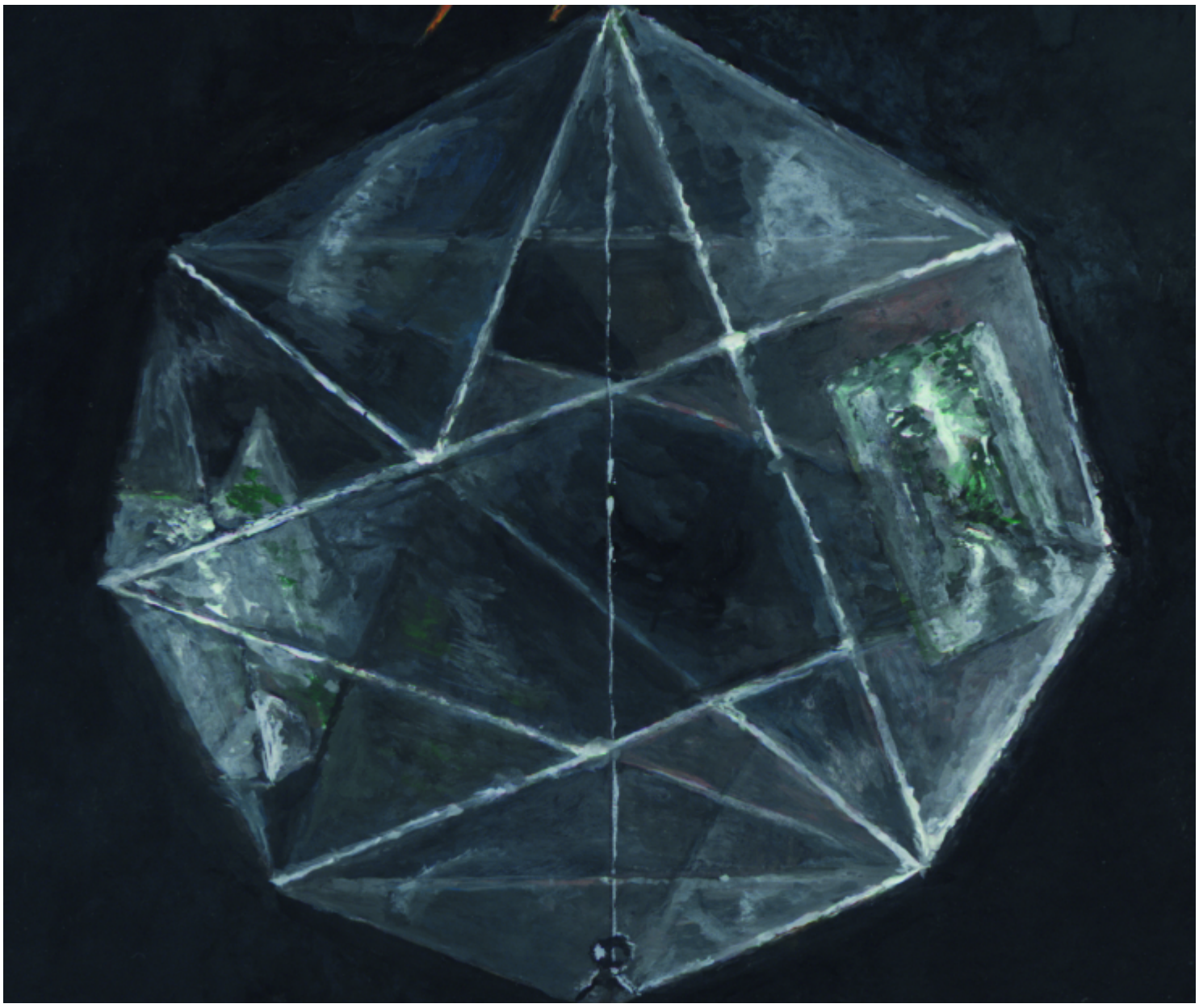

Polyhedron from The Green Damask Room

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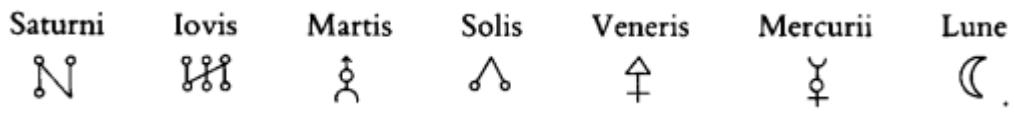
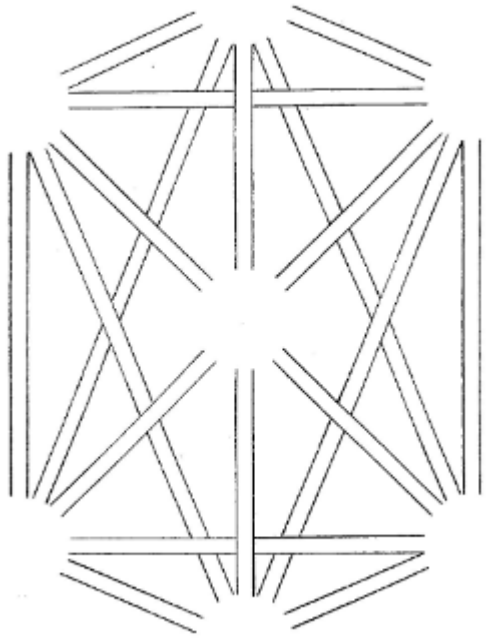
The ONA And The Septenary Sigils

The O.N.A sigil is, as noted in some early O.N.A texts, an exoteric [2] two-dimensional image of the esoteric three-dimensional sigil. The points touching the inner circle represent the seven classical planets:



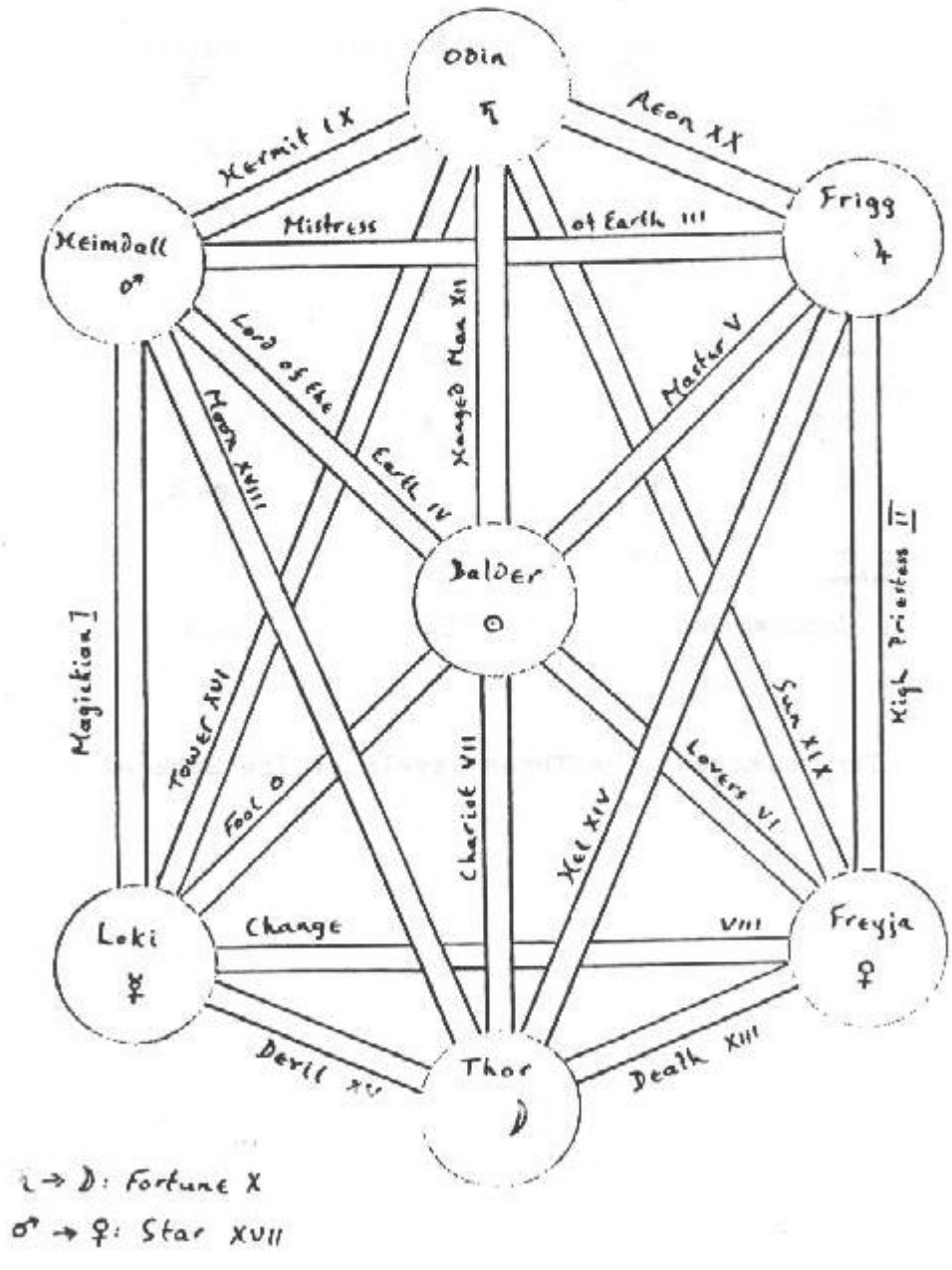
with the lines from the points symbolic of the septenary pathways; that is, of the septenary sigil:



Which pathways are also in terms of a pagan mythos and the archetypal Major Arcana of the Tarot, described thus:

Appendix I

THE SEPTENARY SYSTEM



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Screenshot from Naos:
https://archive.org/download/naos-physis-magick/Naos-Physis-Magick.pdf

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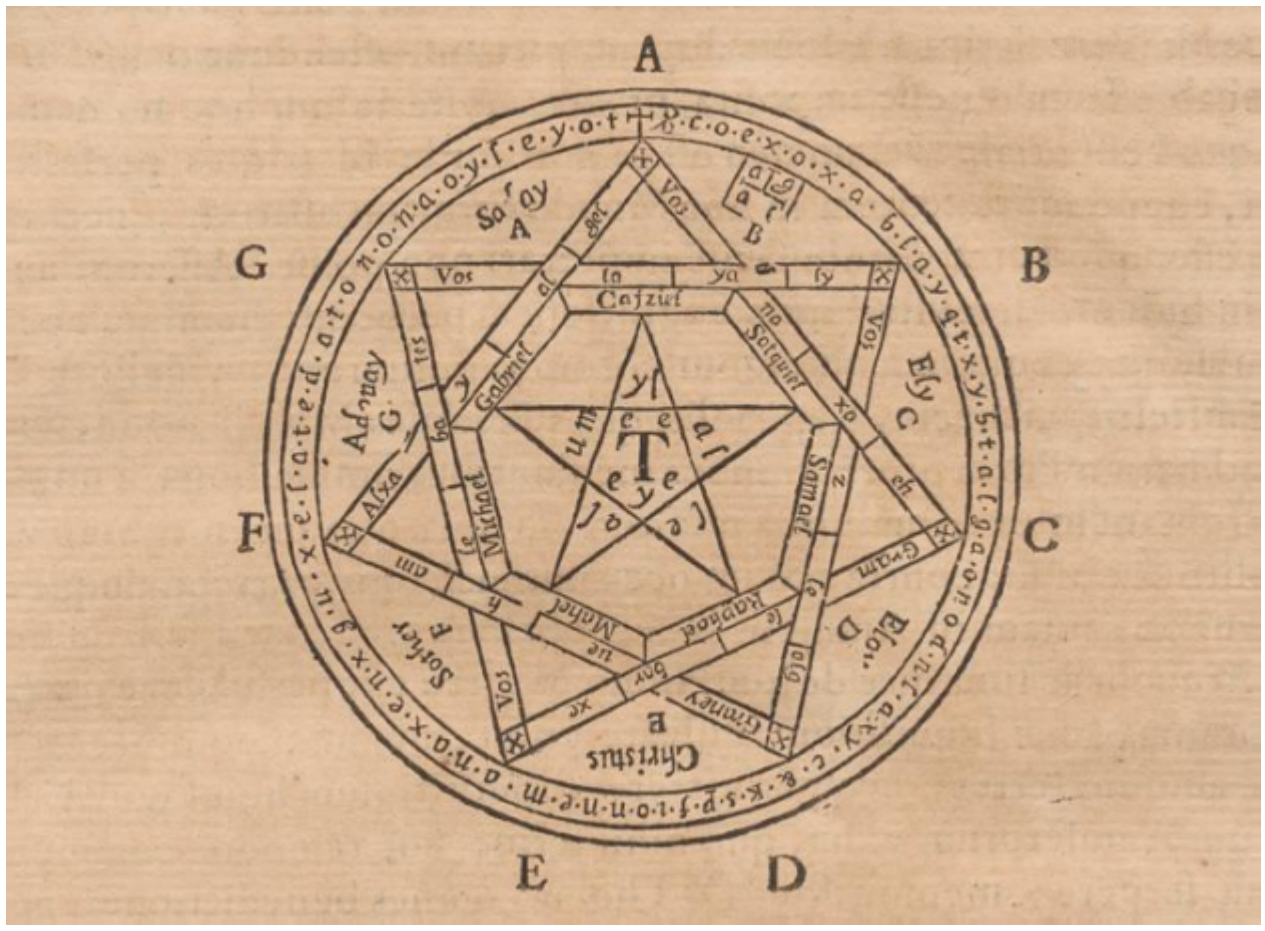
Furthermore, the O.N.A sigil is an inverted re-presentation (a mimesis) [3] of *Sigillum Dei Aemeth* as illustrated in the 1653 book *Oedipvs Aegyptiacvs*:



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Conclusion

Esoterically, the polyhedron presenced by the artist in The Green Damask Room is a modern mimesis.

Haereticus Reputandus
2025

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[1] According to the artist the 'white frame' around three sides of the portrait was the 'masking tape' used to secure the painting to the easel.

[2] There is a distinction between zahr and batin, between the exoteric and the esoteric meaning of a term or phrase or deed/action/representation. Zahr and Batin are terms from Muslim philosophy appropriated by Anton Long to describe the difference between the exoteric (Zahr) or common meaning and understanding and use of a causal abstraction, a denotatum or denotata, and the esoteric (Batin) meaning and use of a denotatum or denotata.

[3] Mimesis (from the Greek μίμησις) is an intuitive wordless understanding, which exoterically can involve the use of certain actions and deeds – and thence certain rituals and ceremonies and art-forms – which are believed to re-present/manifest/presence/restore the natural harmony.

Of why and how each human being – each mortal – is a nexion and thus can, via esoteric mimesis, restore or alter (in particular ways) what others may have, through causal forms or via their living, temporarily changed.

In terms of sorcery, mimesis involves imitating either (i) some aspect of an already existing cosmic/Earth-based cycle/pattern/working/sigil and then either following the natural pattern or introducing a slight variation; or (ii) creating a new pattern/cycle/mythos/sigil to describe the energies and their effects.

In practice this often involves (a) "acting-out" an archetypal role or drama (the key here is identification with the role - often during a ceremony involving others); or (b) creating realistic 'models' of events, symbolically imbuing them with ''life'' and then acting out with these models the desired future events; or (c) creating an art-form. It should be noted that (a) and (b) are difficult to do properly - because intent and portrayal have to be precise - and thus are not often very effective. One neglected form of mimesis is creative art - using an art-form (such as a work of fiction, a sculpture) to portray someone, some sequence of events or some archetypal energy. This form becomes a nexion - and thus influences the psyche of others by those others reading/viewing the art-form.

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